

# Bulletin of the Rhode Island School of Design

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AT THE PAWNBROKER'S

by Alfred Stevens

Gift of Mrs. GUSTAV RADEKE, 1920

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## AT THE PAWNBROKER'S

By ALFRED STEVENS

THE gift by Mrs. Gustav Radeke, made in 1920, of the painting "At the Pawnbroker's," by Alfred Stevens, added a most characteristic work of a painter who not only was extremely popular in his day, but will continue to hold the interest of artists and public alike for many years.

Biographical data do not always help in discussing a work of art and its creator, but in the case of Alfred Stevens they are highly desirable to note. Few painters of the nineteenth century have so perfectly represented the age in which they lived, not with the stilted accuracy of an historical painter, but with a genius for color and design which make him distinguished. Alfred Stevens was born in Brussels on May 11, 1828, and died in Paris in 1900. During his long life he saw many radical changes in the art world, and had a considerable amount to do with some of them himself. He inherited a love of art from his father, who was an ex-army officer and a collector; as a student he worked under Navez, David and Roqueplan, as an artist he found tremendous success in Paris, and counted among his friends the artists and critics of his day, as well as the leaders in court and social circles. In his "Impressions," a book of delightful aphorisms and comments, we read that "A painter should not live on his memories; he should paint what he sees, what has just affected him." It can be said with safety that Stevens fully lived up to his saying. His chief subject was the Paris lady of fashion of the Second Empire, and he found in her varied life, her love of dress and her delight in color, full opportunity for expression of his art. This large and important part of his work makes him a distinct portrayer of his period. But he also did more, and like a true Fleming, with full consciousness of the achievements of the Dutch masters, he often took a genre subject from life other than that of society. By his tonal arrange-

ment and studied use of accessories for color effect, he made of it a work of lasting interest, like the painting "At the Pawnbroker's." When he added a refined touch of sentiment, he did it without forcing it upon the observer, and subordinating it to the more artistic treatment. One of his strong points is that his subjects are not especially handsome, but with the skill of a psychologist he studied what he was pleased to call "ugly beauties."

It is an interesting fact that a change in style of dress may affect the observer, as it is necessary to have distinct genius in treatment if the painting is to hold its own in a changed world. On this matter of dress Stevens well says, "Fashionable costumes cause a smile as soon as they are out of date. Time alone gives them back their character. The 'mignons' of Henry III, who interest us, must have become ridiculous under Henry IV." With Stevens' work, time and his own genius have made one lose the sense of antiquated styles because of its subtle charm.

One thing remains to be noted, and that is Stevens' love of fabrics and accessories. In his ability to paint beautiful stuffs, securing almost the sheen and texture of the original, he ranks with the little Dutch masters. In fact he has been called "the last of the Dutch school of genre." The artist was not always careful about his accessories from our point of view today, for he frequently used too many objects in the setting, but this was only the fashion of the time, and Stevens was true to his period in this respect. As a rule he was more literal, and lacking in the decorative sense which is found in Whistler. But this point does not hold true in the painting in the Museum. In it Stevens blends successfully, representation and technique, with proper emphasis on each.

The painting is characterized by great human appeal. The resignation to Fate of the young woman in the chair, the last look of the older woman at her treasured heirlooms with which she is about to part, and the businessman in the inner room,



quite callous to such experiences, are all keenly seen and pictured by the artist. But these are but figures in a harmony of color which was of greater interest to the painter. This painting is quieter in tone than many of his other works. The grey wall, the deeper grey of the dress of the young woman, and the darker shades on the dress of the other person and the furniture are in contrast with, but kept in place by, the accent of the red camel's-hair shawl with its rich border, and the darker red of the cloth in the bundle on the right. The painting therefore belongs to a large group of Stevens' work in which the India shawl with its vari-colored border is a common note. This interest in the shawl dates from the early part of Stevens' career. Again the artist finds pleasure in the problem of strong light in the foreground, a darkened room beyond, and a window giving a light area in the distance. In this he showed a similar interest to that of de Hoogh, Janssens and many other little Dutch masters.

—L. E. R.

### FRENCH MEDALS

**A**MONG the interesting gifts received this year is a collection of fifty-nine French medals. These were given by Mr. Theodore Francis Green, and were carefully selected from the large series at the "Monnaie de Paris" (French Mint) with the particular needs of the Mu-

seum and School in mind. The French Government, following the wise practice of previous years, has been instrumental in furthering the interest in art. In the field of medals it has purchased designs and dies from the best artists and used the facilities of the mint to produce the finest medals at a minimum of cost. This movement began with the Exposition of 1900, and since then the beautiful medals have been sold widely both in France and abroad.

The group of medals in the recent gift naturally divides itself into two parts. The older, totaling twenty-five examples, shows medals from dies of all periods, ranging from the time of Louis XII (1498-1515) to the Restoration (1814-1848). They show the crispness of modelling and the beauty of workmanship of the medal when first produced. This older work is often remarkable for fine lettering and distinguished composition. While differing in certain features from the work of today, these medals show the way the French artists were inspired by the Italian Renaissance medallic art, but expressed themselves in a truly national way, not equaling the source of inspiration.

The balance of the collection shows contemporary work. Through it runs a sense of design, mastery of technique and national expression which places the work of the French medallist in the first rank. Mrs. Gertrude V. Whitney in an article on "The End of America's Apprenticeship" (*Arts*



COMMEMORATIVE MEDALS

Gift of Mr. THEODORE FRANCIS GREEN, 1921

French, 19th century

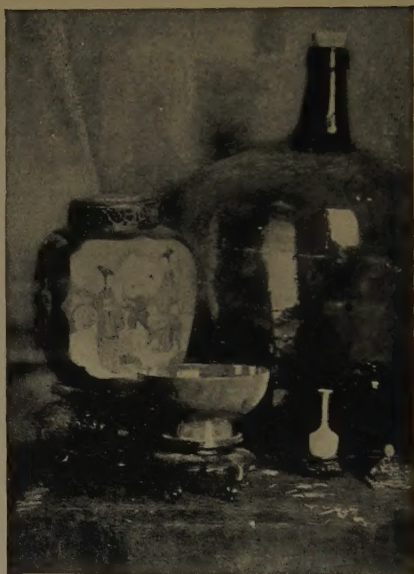
*and Decoration*, vol. 13, 1920, p. 150) makes the claim that Augustus St. Gaudens was responsible for starting the new expression, as his medallions, exhibited in the Salon of 1880, showed the French possibilities of delicacy and subtlety until then unknown. It certainly should give us a sense of gratification that an American started the modern medallic art, but if this is so, it is equally true that the French have quite surpassed St. Gaudens and those who have succeeded him in this country, in bringing out the possibilities of design, and appreciating the possibilities of beauty in lettering. The French artists represented in this part of the collection include: A. Borrel, Louis Bottee, Jules Clément Chaplain, Marie-Alexandre Lucien Coudray, G. A. D. Crauk, Charles De George, Leon Deschamps, Alphée Dubois, Georges Dupré, J. B. Daniel-Dupuis, Etienne Exbrayat, Mlle. Genevieve Granger, Abel La Fleur, Henri Naudé, Auguste Jules Patey, J. Picaud, Charles Philippe Pillet, Georges Henri Pruh'homme, Louis Oscar Roty, Seraphin Emile Vernier, Frederic de Vermon and Ovid Yencesse.

In the same gallery is another case with the other Museum medals including the original Italian Renaissance medals and a group of those of American artists.

### STILL LIFE

By ANNA S. FISHER

THE Rhode Island School of Design has received the painting, "The Orange Bowl," by Anna S. Fisher, as a gift under the terms of the Henry W. Ranger will. The source of this gift is a matter of interest to everyone, as it means so much to American art and artists. On Mr. Ranger's death it was found that he had left the bulk of his estate to the National Academy of Design and the Council, as Trustees, to invest the funds received, and to use the income for the purchase of superior paintings by American artists, which were shown in the Academy exhibitions. Mr. Ranger had strongly felt the desirability of developing the National Gallery



THE ORANGE BOWL by Anna S. Fisher  
Gift of the TRUSTEES OF THE RANGER BEQUEST

at Washington; consequently he provided that the pictures which were purchased should be placed in the various Art institutions in the United States, as gifts, stipulating, however, that the National Gallery had the privilege of asking for their return to that institution permanently, any time during a period of five years beginning ten years after the death of the artist. If this privilege is not exercised, the painting becomes the permanent possession of the museum.

The painting of still life has long been a favorite pursuit with artists. It depends on the genius of the painter whether the result is crass realism or a grouping of masses which by their color and the composition give such tonal quality as to make the result a work of art. This marks the difference between a student and an artist. American painters such as William M. Chase, Emil Carlsen, Dines Carlsen, and Gari Melchers, to mention only four, have yielded to the joy of painting still life, and achieved great success. Miss Fisher, in her painting of "The Orange Bowl," shows



that she worthily merits a place with the best painters of still life in America.

#### NOTES OF THE SCHOOL

**MR. BENSON'S APPOINTMENT.**—The School of Design takes unusual pleasure in announcing that Mr. Frank W. Benson, N. A., has consented to assist in the Department of Freehand Drawing and Painting, coming from Boston once a month and giving the benefit of his large experience. The privilege of having such an eminent artist and sympathetic personality as an advisor is sure to prove a great stimulus to this department. Mr. Benson was a pupil of The School of the Museum of Fine Arts, Boston, and Academie Julien, Paris. He is represented in all the great art museums of the country, and has received awards in all the principal cities and in Paris.

**MR. SHARMAN'S APPOINTMENT.**—To carry on the work in the day classes formerly in charge of Miss Coxe, the School of Design has appointed Mr. John Sharman. He will come twice a week and have as his assistants Miss Anna Carmody and Miss Loretta Yale. Mr. Sharman was born in Providence, but studied art in the School of the Museum of Fine Arts, Boston, graduating in 1908. At the School he made an excellent record as a draughtsman. His postgraduate work was done in London and Paris. Mr. Sharman is a prominent member of the Boston group of artists, specializing in landscape.

**A TRIBUTE TO THE MEMORY OF MISS COXE.**—In the sudden death of Miss Mary B. W. Coxe, on October 16th, the art interests of the city have suffered a serious loss. As teacher in freehand drawing at the Rhode Island School of Design for several years, Miss Coxe endeared herself to many students, and to her associates in the School. No one who came in contact with her could fail to be impressed with her charm, her interest in her students, and her adherence to the highest ideals. She was a born teacher, with a genius for bringing out latent talent in her pupils.

She will be greatly missed by those who have worked with her at the School of Design. Her death closed a long and useful career. As a student Miss Coxe had as masters George De Forest Brush, Kenyon Cox, and Mr. William M. Chase. She also had the advantage of studying in Europe for several years. As a teacher she worked for years in the Albright Art School in Buffalo, and recently at the Rhode Island School of Design. In her long career she had many students in her charge, among the most noted being the academicians, John Carlson and Eugene Speicher, while many of the successful artists of the future will be able to say that they had the benefit of Miss Coxe's teaching.

**NEW DAY COURSE IN YARN MANUFACTURING.**—A new course in Cotton and Yarn Manufacturing, in its more fundamental and technical aspects, has been added as a part of the day course in the Department of Textile Design. The work will be given four hours a week, increasing in the second and third year. The school is already amply equipped with cotton machinery, and to this has now been added a set of woolen cards, a picker, mule and grinder, the gift of Mr. Jesse H. Metcalf. Mr. Thomas A. Armstrong has been engaged to give the instruction in this course, giving all his time, both day and evening.

**TRAVELLING EXHIBITION.**—The representative exhibition of the work of the School, under the auspices and management of the Federation of Arts, has just started on its circuit. It consists of twenty-eight sheets, and presents the work of about fifty students. It will be on tour for about two years, and will form part of a series of exhibitions by a few of the leading art schools of the country. It is encouraging to note that the work of this year compares very favorably with that shown in former exhibitions, in spite of the small numbers in the upper classes during the last three years, due to the war.

# EXHIBITIONS FROM OCTOBER 1 TO JANUARY 1, 1922.

October 12—November 7—Annual Fall Exhibition of Contemporary American Paintings.

November 8—November 28—Armenian and Turkish Applied Art, lent by Miss Esther H. Greene.

November 8—December 6—Persian Art, including miniatures, wood carving, metal work, pottery and textiles.

November 29—December 6—American Paintings from the permanent collection of the Museum.

December 6—January 1—Contemporary American Wood-Block Prints.

December 6—January 1—Older European Art, including sculpture and paintings from Italy, Flanders and France.

FALL EXHIBITION.—The annual Fall Exhibition of Contemporary American Painting was on view from October 12th to November 7th. It was an unusual group of canvases, and distinguished for variety and quality. Among the canvases shown were "Boy and Angel" by Abbott H. Thayer, and "Eleanor, Joan and Anna" by George W. Bellows. The other artists represented were Wayman Adams, Frank W. Benson, Dines Carlsen, Bruce Crane, Charles H. Davis, Gertrude Fiske, Ben Foster, Maurice Fromkes, Daniel Garber, Robert Henri, Charles S. Hopkinson, William James, W. Sergeant Kendall, Louis Kronberg, Ernest Lawson, William C. Loring, Gari Melchers, Hobart Nichols, Burleigh Parkhurst, William Ritschel, Charles Rosen, W. Elmer Schofield, Howard E. Smith, Robert Spencer, Gardner Symons, Walter Ufer, Robert Vonnoh, Charles H. Woodbury, and Charles Morris Young.

"Art is the most sublime mission of man, since it is the exercise of thought which seeks to understand the world and to make the world understand."

—Auguste Rodin

## THE LIBRARY

The notable gift of books, received from Mr. Robert W. Taft, includes the following:

Ballantyne, James—Life of David Roberts. 1866.

Bartolozzi, F. and others—Italian school of design. 1842.

Crowe, J. A. and Cavalcaşelle, G. B.—Titian: his life and times. 1877.

Descriptive catalogue of the prints of Rembrandt, by an amateur. 1836.

Duplessis, Georges—Wonders of engraving. 1871.

Galerie du Musée de Napoleon, 11v. 1804—1828.

Hamerton, Philip Gilbert—An autobiography and a memoir by his wife. 1897.

Hamerton, Philip Gilbert, ed.—Portfolio. 13 v. 1870—1882.

Leicester, John Fleming—Catalogue of pictures, by British artists in the possession of Sir John Fleming Leicester, Bart.,—with historical and biographical notices by John Young. 1821.

Meteyard, Eliza—Life of Josiah Wedgwood. 2v. 1865.

Meyer, Julius—Antonio Allegri da Correggio. 1876.

Miles, Philip John—Catalogue of the pictures at Leigh Court, the seat of Philip John Miles, Esq., M. P., with historical and biographical notices by John Young. 1882.

Müntz, Eugene—Raphael, his life, works and times, from the French of Eugene Müntz, edited by Walter Armstrong. 1882.

Northcote, J. Spencer—Roma sotterranea. 2v. 1879.

Passavant, J. D.—Raphael of Urbino and his father Giovanni Santi. 1872.

Perkins, Charles C.—Tuscan sculpture. 2v. 1864.

Prime, William C.—Pottery and porcelain. 1878.



Scenografia dei piu celebri monumenti sacri e profani antichi e moderni di Roma e adiacenze disegnati dal vero e incisi dai piu distinti artisti. 1864.

Scott, Gilbert—Lectures on the rise and development of mediaeval architecture. 2v. 1879.

Society of painters in water colors—GALLERY of the Society of painters in water colors. 1832.

Solly, N. Neal—Memoir of the life of David Cox. 1873.

Stirling, William—Velasquez and his works. 1855.

Stothert, James—French and Spanish painters. 1877.

Symonds, John Addington—Life of Benvenuto Cellini. 2v. 1888.

Thompson, Kate—Handbook to the public picture galleries of Europe. 1880.

Willshire, William Hughes—ancient prints. 2v., ed. 2. 1877.

The other accessions by gift or purchase will be printed in the next issue of the Bulletin.

## ACCESSIONS AND GIFTS

SEPTEMBER 15 TO DECEMBER 15, 1921

### *Basketry*

Piute water jar, American Indian, gift of Mrs. Jesse H. Metcalf.

### *Bone*

Pie pinker carved from walrus bone, gift of Miss Edith H. Williston.

### *Ceramics*

Chinese Lowestoft cup, XIX century, gift of Mr. Howard L. Clark.

One hundred and fifty-one fragments of Greek pottery, gift of Mr. C. M. Blegen.

Eleven examples of Rakka pottery, Persian, IX century, gift of Mr. Manton B. Metcalf.

Kutahia plate, Turkish, XVI century; two glazed wall tiles from Chehel Situm, Palace of the Forty Columns, at Ispahan, Persian, XVI century, Museum Appropriation.

Two cups and saucers, pink lustre, English Staffordshire, XIX century; jug, and bowl and cover, Peruvian, Post-Spanish, gift of Miss Ellen D. Sharpe.

### *Costume*

Mexican serape, gift of Mrs. Jesse H. Metcalf.

Embroidered Kashmir jacket, XVIII century, Museum Appropriation.

### *Decorative Arts*

Wall-paper frieze, French, late XVIII century, through Mr. Howard Chapin.

### *Drawings*

Four drawings: *Gossips*, by George Cruikshank; *A Grisette*, by Constantin Guys; *Portrait of a Woman*, by Ottavio Leoni; *Southampton*, by J. M. W. Turner; gift of Mrs. Gustav Radeke.

### *Glass*

Decanter, American, XVIII century, anonymous gift.

### *Horn*

Spoon, Early American, gift of Miss Edith H. Williston.

### *Jewelry*

Pair of enamelled gold ear-rings and locket, Turkish, XIX century, gift of Miss Sarah F. Greene.

### *Medals*

Fifty-nine French medals, gift of Mr. Theodore Francis Green.

### *Metalwork*

Two brass belts, Kurdish, gift of Miss Esther H. Greene.

Decorative bronze panel, French, Limoges, XIII century, anonymous gift.

### *Needlework*

Embroidered linen scarf, Pennsylvania Dutch, anonymous gift.

English embroidery, XVIII century, gift of Miss Elizabeth M. Johnston.

Three Bulgarian embroidered scarfs; embroidered Turkish scarf; linen towel from Asia Minor, Yanina embroidery; embroidered kakemono by Shunkio Sen, Japanese, XVII century; gift of Miss Ellen D. Sharpe.

*Paintings and Water-Colors*

Oil painting, copy of Egyptian wall relief, anonymous gift.

Oil painting, *Portrait of a Young Girl*, by Cornelis de Vos; five Chinese paintings: *Landscape* attributed to Wang Wei, Tang Dynasty; *Portrait of a Priest* attributed to Kwan Hsin, Ming Dynasty; *Landscape* attributed to Ma Yüan, Sung Dynasty; *Buddha and Saints*, Mongolian; *Landscape* attributed to Kwan T'ung, Sung Dynasty; gift of Mr. Manton B. Metcalf.

Oil painting, *Portrait*, by William C. Loring, Museum Appropriation.

Two oil paintings, *A Spaniard*, by Glyn W. Philpot, and *Première Classe*, by Honoré Daumier; water-color, *The Bather*, by Auguste Renoir, gift of Mrs. Gustav Radeke.

*Prints*

Lithograph, *Female Studies*, by Arthur B. Davies, anonymous gift.

Three engravings: *Cain Killing Abel*, by Lucas van Leyden; *Horatius Cockles*, by Albrecht Altdorfer; *Prudence*, by Marcantonio Raimondi.

Five etchings: *Shepherdess Knitting*, *Woman Feeding Her Child*, and *Peasants Going to Work*, by Jean Francois Millet; *Landscape with Horseman*, by Charles E. Jacque; *A Rain Squall*, by William H. Drury. Three lithographs from *Le Charivari*, by Honoré Daumier. Woodcut: *St. Jerome in Penitence*, by Lucas Cranach the Elder. Museum Appropriation.

*Sculpture*

Chinese seal, Kylin lion of carved nephrite, XVII century, gift of Miss Jane W. Bucklin.

Carved wooden statuette of St. Roch, French, Louis XII, circa 1500; terra-cotta bust of a gentleman, Italian, early XVI century, School of Bologna; carved wooden polychromed triptych with painted wings, Flemish, early XVI century; *Madonna of the Annunciation*, stone, French, XV century. Museum Appropriation.

Bronze mask, *Man with the Broken Nose*,

by Auguste Rodin, from the Ionides Collection, gift of Mrs. Gustav Radeke.

Carved wood, *Vishnu and Two Attendants*, Indian; gift of Miss Ellen D. Sharpe.

*Silver*

Silver sugar bowl and cream pitcher, made by William Thomson, working in New York City, 1830, gift of Mr. Edward A. Greene.

Silver can, made by Daniel Rogers of Newport, 1753-1792, Museum Appropriation.

Leather jack with silver mount and shield, gift of Mrs. Gustav Radeke.

*Textiles*

Fourteen pieces of Persian, Spanish, French and Italian Textiles, Museum Appropriation.

Brocade maniple, Italian, XVII century, gift of Miss Ellen D. Sharpe.

Peruvian textile, Pre-Spanish, gift of Mrs. Gustav Radeke.

*Wood Carving*

Cedarwood card case, Indian, XIX century, gift of Mr. Edward A. Greene.

Walnut panel, French, XVI century, from the Bonaffé and Taylor Collections, Museum Appropriation.

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*The Bulletin of the  
Rhode Island School of Design  
Providence*

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All communications should be addressed to the  
General Editor, Mr. L. Earle Rowe

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